



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

MORE ABOUT THE POETRY OF THE JEWS OF YEMEN

SEVEN YEMENITE POETICAL COLLECTIONS IN NEW YORK
CITY

BY WILHELM BACHER, Landes-Rabbinerschule, Budapest

ON the basis of eighteen manuscripts and four prints I have offered in my latest work¹ the first comprehensive description of the somewhat remarkable poetical productions of the Jews of Southern Arabia, giving moreover, in a Hebrew division,² an inventory of all the poems found in those manuscripts and prints. I was aware that this inventory, despite the great number of sources used for its preparation, could not be complete; my compilation was rather intended to facilitate above everything else the description and study of further poetical collections of Yemen if such should come to light. However, in an unexpected way I myself am in a position now, immediately after the appearance of my treatise, to enrich its contents in a not inconsiderable degree. Through the great kindness of Dr. A. Marx the learned librarian of the Jewish Theological Seminary in New York I was offered the use of no less than seven Yemenite divans, which—mostly from the col-

¹ *Die hebräische und arabische Poesie der Juden Jemens*. In the annual report of the *Landes-Rabbinerschule* of Budapest for 1909-1910, and also in a separate edition (Strassburg, Karl I. Truebner, 1910).

² שירי תימן. רשימות שירי בני ישראל אשר בתימן בלה"ק ובלשון ערב.

lection of Mayer Sulzberger—have come into the possession of that institution. I believe that the best way to prove my gratitude for the generosity which was manifested in the transmission of the seven manuscripts is to describe these minutely, supplementing thus the contents of my published monograph.

In the following description I designate the seven New York manuscripts by N¹ and so on to N⁷. Conforming exactly to the four divisions of my inventory³ I offer a list of contents of every divan in the appendices B-H, while the seven chapters devoted to them contain other information concerning the manuscripts, special emphasis being given to the new Yemenite poems which are not found in the sources employed by me heretofore. Altogether there are over sixty poems in the New York manuscripts with which we form acquaintance for the first time.

Appendix A contains an introduction to the poetical collections, which, however, is only found in two of the New York manuscripts. Also in this introduction, as in the two published in the Hebrew division of my work (p. 51-53), Shibzi is exalted as the most prominent among the Jewish poets of Yemen, as indeed this poet of the seventeenth century had eclipsed his predecessors and become the leading master of his contemporaries as well as of his followers. With regard to the first of the two introductions published by me previously I beg leave to mention here a fact which escaped my notice then. The matter was called to my attention by Dr. S. Klein of Tuzla (Bosnia) and Dr. I. Davidson of New York, and it is to the following effect: The greater part of that introduction, reproduced from a manuscript of the Elkan Adler collection (No. 126), is

³ See below, ch. I.

derived from the eighteenth *maḳāmah* of Judah Alḥarizi's *Taḥkemoni*. The anonymous writer opens the introduction with a eulogy on the great Yemenite poet Shibzi and adds to his own laudatory words, without further notice, the words which Alḥarizi uses in his encomium upon the poetry of Solomon ibn Gabirol.⁴ From the same *maḳāmah* he also appropriates, without mention of the source, the exposition of the seven requisites without which a poet cannot be successful. To be sure, he modifies Alḥarizi's conditions wherever such a course becomes imperative through the peculiar circumstances of the Jewish poetry of Yemen. For the third condition of Alḥarizi (which warns against emptiness of contents) another one (warning against profanation of holy things against mistakes) is substituted. He also introduces essential changes in the fifth, sixth, and seventh conditions. By virtue of this modification, the author of the introduction was placed in a position to consider himself, in view of less strict conceptions of literary property then prevailing, as the originator of the seven propositions.⁵ Also other passages of the introduction show traces of the eighteenth *maḳāmah* of the *Taḥkemoni*.⁶

In appendix J I offer, in conformity with my inventory, a list of Yemenite poems published by Yellin in the He-

⁴ In my work, p. 51, l. 1-3: **כבושם ההוא . . . עצומים** (בא קם ולא קם). The words **ואלו האריך ימים** which do not fit Shibzi are wisely omitted.

⁵ In the passage concerning the seven conditions the following parts are derived literally from Ḥarizi: p. 52, l. 27 (**התנאי . . . דבריו**); l. 29-31; l. 34-35; p. 53, l. 2 (**משעות הדקדוק**); l. 4 (**לכל . . . שירותיו**); l. 7 (**לב . . . קצתו**).

⁶ So p. 52, l. 5, where **ותומה** must be read for **ותומה**; also p. 18-21.—In addition I wish to remark that p. 52, l. 2 **רבו** must be corrected to **רצו** and p. 53, l. 9—according to a suggestion from my esteemed friend, Rabbi Dr. S. Margulies of Florence—we should read **אחד השיר אחר**.

brew periodical *Hashiloah* of 1895, the second year of its publication. Yellin's treatise (ננוי חימן) was unknown to me when I dealt with this subject. The general remarks in his preface still deserve perusal, although my comprehensive study has removed most of the queries raised by him. Yellin used a single manuscript, about which, however, he gives no further information. This manuscript is not to be identified with any of the collections of Yemen that have become known thus far. Out of the twenty-four poems printed by Yellin from his manuscript two are new, not appearing anywhere else;⁷ and among the poets figuring in the manuscript, which Yellin registers on p. 148. note 1, there are a few names which are missing in my list.⁸

I

N¹. This codex, bearing the number 488, belonged to the library of Mayer Sulzberger and comes from the Halberstam collection.⁹ It contains 131 small-sized and oblong leaves. Close investigation shows that the originator of this poetical collection received into his own manuscript a large fragment from an older book of poems—i. e. leaves 40-89 with the exception of 70—, for these leaves

⁷ p. 157: A Hebrew wedding poem of five couplets with the following beginning: נצמדו סהר וחמה מובול ירדו לראות צביה עם צבי נצמדו.—A longer poem (19 couplets) to a friend lamenting their separation; the first five verses show the acrostic ישראל.

⁸ Jepheth b. Meoded; Isaac אלעקר; Amram.—יוסף משי is probably no other than the יוסף חריר found in my index. The Arab. חריר signifies silk as does the Hebrew משי.—יוסף אלשבזי משה.—יוסף משה who appears in the list may be the father of the great Sālim Shibzi; yet it is possible that the latter himself is meant, the acrostic not being known completely.

⁹ On p. 56, there is a statement by Isidor Goldblum of Paris that he sold the manuscript for 3 napoleons to Halberstam in Bielitz, in the year 1887.

differ from the rest of the collection in their script and in that they employ the superior (Babylonian) vocalization both for the Hebrew and the Arabic text. But page 40 forms, as far as the contents are concerned, a continuation of the preceding page, while 89, which ends in the middle of a stanza, is continued on page 90 with the close of that stanza. Accordingly, the originator of the greater part of the codex took over the above fragment of an older collection into his own, modeled the latter after the former, and supplied the missing links himself or obtained them from the decayed portions of the older collection. Whether the title-page and preface likewise are derived from the older book or were destined purposely for the new collection as extant in our codex cannot be ascertained. The latter is more probable.

Folio 1, showing ornamental designs on the margin constitutes the title-page: **זה נוסח שירים משמח לב נברים לזכות: בו יהרבים כקטן כגדול כאורח כתושב**. This is followed by an apology for the small size of the book, the reason being that the reader may be able to carry it with him without any inconvenience (**נעשה בכרך קטן כדי שיוכל לטמנו בחבו**). As to place and time of the original of the codex we read: **נעתק פה צנעא תחרוב ותסטי (?) ותתבנא קרתא ירושלם בעגלא אכיר בשנת** **בנים אתם ליי אלהיכם**.¹⁰ Thus it was composed at Sana'a in the year 102, that is apparently 2102 of the Seleucid, and hence 1790 of the Christian era. The title-page contains also the words **ספרא חלשא**, by which the writer modestly styles himself weak, and, in addition, a statement that the book was written at the wish of his brother whom, how-

¹⁰ Deut. 14, 1.

ever, he fails to name (נכתב לתשוקת אחי וראש¹¹ מר דרור בשמים¹² (ראש¹²).

Folios 2 and 3 offer a table of contents which is defective in the beginning and in the middle (two leaves seem to be missing). The extant parts of the list in which the poems are divided and grouped as in the text itself have reference to pages 28b-33b and 92a-119a.

4a-5a contain an introduction to the collection in rhymed prose. I give it in appendix A. This introduction emphasizes as the most important among the poets of the collection Shalom (= Shalem) Shibzi,¹³ whose sources were the books of R. Simon b. Johai (i. e. the Zohar) and Bahya (i. e. the commentary on the Pentateuch by R. Bahya b. Asher).¹⁴ Besides this the introduction offers only complaints over the sufferings of the exile and prayers for the Messianic redemption. At the conclusion the author of the introduction, and thus probably the originator of the collection, records his name: Judah b. Joseph אֲדָה בֶּן יוֹסֵף.

The collection proper begins on folio 7 with the words: אֲתַחֲלִי לִכְתּוֹב שִׁירֹת וּתְשַׁבְּחוֹת לֵאלֹהֵי הַרְוּחוֹת אוֹוֵל שִׁי מִן דִּיוָאן רַבִּי יְהוּדָה הַלֵּוִי זַ"ל.¹⁵ This is followed by the first number which is a Sabbath song (folio 6, which was a blank originally, contains a copy of the contents of folio 7 by a later hand). Only 7a is provided with vowel signs (Hebrew points), otherwise the manuscript—with the exception of the above mentioned leaves 40-89—is without points.

¹¹ See Gen. 46, 21.

¹² See Ex. 30, 23.

¹³ That is why the codex is designated "Divan Shibzi" on the back of its binding.

¹⁴ The same statement as to Shibzi's kabbalistic sources is also found in Cod. No. 4114 of the British Museum. See *Die hebräische und arabische Poesie der Juden Jemens*, p. 11.

¹⁵ Comp. the introductory words to MS. Ga (*ib.*, p. 15).

Other characteristics are the same as in most of the older poetical collections of the Jews of Yemen.

In accordance with my inventory of the Hebrew and Arabic poems of the Yemenite Jews,¹⁶ I offer in appendix B a full table of contents of manuscript N¹. See especially the table of Shibzi's poems contained in the first chapter of the inventory. As to the index of the anonymous poems comp. the third chapter of the inventory. The poems of the Yemenite poets are indicated by names and numbers, following the arrangement of the second chapter of the inventory. The names placed under an asterisk belong to the list of the non-Yemenite poets (fourth chapter of my inventory). The above is true also for the description of the other collections in appendices C to H.

My inventory of the Jewish-Yemenite poems receives an increase of three numbers from the present manuscript. These are marked "new" in the list of contents. Two of these new numbers are Hebrew poems by Shibzi. The one (76*b*) consists of fifteen two-lined couplets (with the rhyme *נִי* - throughout) and begins as follows: *אִיוָּמָה יִשְׂרָאֵל*. The acrostic reads *אֲבֹנֵי יְהוָה יִתְּנֵה בְּיָדֵינוּ אֶקְבִּיל לְקוֹנֵי*. The acrostic reads *אֲבֹנֵי יְהוָה יִתְּנֵה בְּיָדֵינוּ אֶקְבִּיל לְקוֹנֵי*. It is an epistle addressed to an anonymous friend, and contains four halakic questions. The fourth couplet reads: *שָׁמַע חֵבֶר לְשִׁירֵי הַמְדַּבֵּר בְּרוּחַ יְהוָה אֲשֶׁר הִפְצִיחַ* ("Hear, friend, my song that speaks in the spirit of God who made my tongue eloquent"). The other poem (77*b*) consists of twelve Hebrew couplets (rhyme: *יָמִים*) with the acrostic *אֲבֹנֵי יְהוָה יִתְּנֵה בְּיָדֵינוּ אֶקְבִּיל לְקוֹנֵי*. The opening is as follows: *אֲבֹנֵי יְהוָה יִתְּנֵה בְּיָדֵינוּ אֶקְבִּיל לְקוֹנֵי*. From

¹⁶ See above.

¹⁷ This word is missing in the MS.; I have placed it here to restore the connection and meter.

the contents, consisting of rules and precepts for accurate study, including Kabbalah, I cite the following: דע ברברי
הלכה המגולין ואחר כך עלה מעלות מרומים

The third new number is a Hebrew-Arabic poem containing five stanzas (the second, third, and fifth stanza are Arabic). It is an epistle which, as the opening shows, the poet Saadya addresses to his friend Jepheth. Saadya, probably b. Joseph, is represented in the Yemenite poetic collections by a great number of poems; as to his friend Jepheth, he is probably identical with the Yemenite poet of the same name (*Die hebr. und arab. Poesie der Juden Jemens*, p. 58). The opening of the poem is as follows:

קומה ידידי ושמעני	הבן ודע מה אומרה
אשלחך בכתב יוני	קומה ידידי מהרה
לפני אהוב לבי ועיני	דעתי בדעתו אקשרה
יפת חמוד עיני אדוני	האל לנפשו ישמרה

אקוד ואשתחוה לך
ושמי סעדיה עבדך
אשיר בשירי נגדך

Saadya probably calls his poem שיר יוני on account of the classification of the sciences which he embodies in the second stanza,¹⁸ this classification pointing to the wisdom of the Greeks. It is interesting to see how this Yemenite poet of the seventeenth century moves in the spiritual sphere of the Jewish Aristotelians, forming, it is true, a direct transition from this sphere to that of the Kabbalah.

עלם אלריאצי פי פנונה	יבדע נחאינה מנה
תם אלטבייה לחינה	מא כאן גאמין ברהנה
אמא אלאלאהי פי יקינה	יפתי במא יסתחסנה
ירוי מנהא כוס אלמעאני	מא כאן ביין צאהרה

II

N². This codex comes likewise from the Sulzberger library and is also marked as "Divan Shibzi," but bears no number. The manuscript is of the same small size as N¹. It comes from a single writer who fails to mention his name, but who, at the end of the collection (124a), indicates the day when he finished his work: Sunday, the 21st of Adar sheni, in the year [5]629,¹⁹ hence 1869. By mistake, the paging of the leaves does not begin before the second inscribed folio. On the second side of the unpagged folio the collection opens with the same introduction as found in N¹; then follow the same preliminary remarks as well as the Sabbath poem of Judah Halevi which forms the opening feature of N¹. Apart from these similarities, however, this manuscript differs considerably from N¹ both as regards contents and order of succession of the poems. Appendix C indicates the contents of N² in the same manner as appendix B for N¹.

Characteristic of this collection is the prominent number of Shibzi's poems: they form much more than half of the total amount of poems. My inventory gets no increase from N². Only one number is found in this codex whose author does not appear elsewhere in the Yemenite collections: it is a Hebrew poem in praise of the city of Tiberias (119b). The author is revealed in the acrostic: David b. Aaron b. Husein.²⁰ The writer names a Ḥakam Samuel from whose lips he heard the poem, for he says in the

¹⁹ The number of the year is indicated by points over several letters of the biblical sentence (Deut. 24, 5): **בִּי יִקַּח אִישׁ אִשָּׁה חֻרְשָׁה**. This sentence is chosen on account of the relation of this collection to wedding feasts.

²⁰ **אני דוד בר אהרן בר חסין חזק.**

heading: שירה נאה לעיר הקדש טבריה מפי חכם שמואל נ"י.

The first stanza reads:

תמיד עיני צופיה	אוהיל יום יום אשתאה
ארמת קרש טבריה	אעברה נא ואראה

In his seventeen verses he mentions—after due praise to the beautiful situation of the city (גם טובה)—the great men who there found their last resting place: the Tannaites and Amoraim (from Johanan b. Zakkai and his pupils to R. Jeremiah) and also Moses b. Maimon, and finally he showers his blessings upon the great living benefactor of the city, Haim Abulafia. He says in his eulogy that Abulafia rebuilt and fortified the city and that he supports her house of learning.²¹ This is the older Haim Abulafia (first half of the eighteenth century) of whom also Azulai says that he remodeled Tiberias in his old age.²²

This poem, moreover, has already appeared in print. It is the only specimen by which its author—a non-Yemenite poet—is represented in the poetical collection (ס' פזמונים) of Calcutta (1844)—N 138, p. 43b-44b—which was described by me recently.²³ The text in N² offers some variants to the printed text.²⁴ Codex Kaufmann No. 449²⁵

21 Stanza 15: חומתה וגג חילה	חדש העיר שכללה
כל ימיו אשר היה	בית מדרשה כלכלה

22 ולעת זקנתו בנה ק"ק טבריה: ed. Benjacob, I, 54, No. 6: שם הגדולים.

23 Comp. *REJ.*, LX, 221 ff.

24 Strophe 11 is found in MS. N² as Strophe 8 and *vice versa*. Both begin with ר. The version in N² is more probable, for strophe 11 deals with Tannaites, while strophe 8 mentions Amoraim. In stanza 3 N² writes rightly אתבונן instead of אתלונן. In the fourteenth stanza N² has חסין יה מי (Calc. is wrong in rendering כמותו כמותו). For כתנין הגוף in strophe 16, N² has rightly בכנין הגוף.

25 See Weiss, *Catalogue*, p. 156.

contains numerous poems by David b. Aaron b. Husein, among them also the one treated here (p. 14*b*) with the heading: לשבח אדמת הקדש. In the divan שבחי אלהים (Oran 1885) David b. Aaron b. Husein belongs to the class of prolific poets, furnishing the greatest number of poems (p. 58, 60, 68, 69, 138, 184).

III

N^a. This codex of somewhat larger though likewise oblong size bears no number. It has already been described in E. Deinard's catalogue of Mayer Sulzberger's collection of Hebrew manuscripts and old prints (אור מאיר, New York 1896, p. 8-14). Deinard exhibits also a list of the poems which needs some correction. However, this is scarcely necessary after identifying the several poems in appendix D with the corresponding numbers of my inventory.²⁶ The manuscript has no title-page, but the first page records the heading דיואן שירות ותשבחות לאל אלהי הרוחות. At the end (105*b*) the author states that he finished the divan Monday, the 22d of Shebat, in the year 2164 (Seleucid era), hence 1852 C. E.²⁷ The postscript, half Hebrew half Arabic, is partly effaced, especially at the end where the name of the copyist—Joseph—is given. One passage of this postscript, printed quite faultily by Deinard, reads in reality as follows: "May he who sings from this and finds a plus or minus²⁸ judge me according to the scale of merit. I have written the divan in distressing circumstances and at a cheap price for a good friend,

²⁶ It is clearly a mistake when he says in the introduction (p. 8) that the poems are partly Hebrew with an Arabic translation; Deinard means here the bilingual poem in which Hebrew interchanges with Arabic strophes.

²⁷ נשלם כתיבת הדיואן יום ב' כ"ב שבט בק"ס.

²⁸ These words in Arabic. ומן שרא פיה ולקי פיה זאיר ונאקץ.

Yahya Gayyāt by name.”²⁹ As a matter of fact, the manuscript is legible, though not nicely written. Its columns are embellished with all kinds of very primitive designs, drawn on the blank spaces between the poems as well as between their stanzas. The Hebrew elements of the *divan* are punctuated (naturally with the Tiberian system, since the compilation was effected in the middle of the nineteenth century), and the pointing bears the characteristics of the Yemenite manuscripts which are due to the transcription from the superior (Babylonian) system (as e. g. lack of the segol, lack of the *Shewa compositum*). These peculiarities of the system were responsible for the unjust judgment of Deinard concerning it.³⁰

This codex contains four poems which are not registered in my inventory. One of them (116b) is printed in Deinard's catalogue (p. 15 f.). It is a contest poem, in which water and wine vie for supremacy in presence of the community (לפני עם סגולה), whereupon a decision is rendered advising the mixing of the two beverages. Zunz³¹ calls it a “wine song,” indicating its author as Judah without any cognomen. In our manuscript (hence also reproduced by Deinard) there is the following note at the head of the poem: ס' יהודה בן אדם. According to a further statement the poem served for recitation on the seventh day of the feast of Passover.³² The name Judah b.

²⁹ לאנִי כתבתי ... ומתוך דוהק ובוול לחבר טוב ... יחיא גִיאת.

³⁰ רבים מהם מנוקדים בידי איש אשר לא הבין כל מאומה וכמעט אין מלה מנוקדת כראוי.

³¹ *Literaturgeschichte der synagogalen Poesie*, p. 564.

³² This is to be explained by the fact that in the first strophe the water also says in its own praise that in it Pharaoh and his army were drowned: ובי פִּרְעָה וחילו טבעו יום גאולה; and this day of redemption is the seventh day of Passover.

Adam was disclosed to the writer of our collection or to the originator of his archetype from the acrostic of the poem, for the initials of the first seven verses yield the two words יהודה בן, while the eighth verse commences with the word אדם. But this last verse shows in the initials of its lines the two words אליה חזק; hence the poet is not called Judah b. Adam, but Judah b. Elijah.³³

Another new number is a Hebrew-Arabic alphabetic poem (40b) whose author is called Joseph in the last stanza but one. It opens with the words: אלה אברע בקולן ינצמא and אדבר אללה בקולן פאחמא and constitutes a prayer for the redemption of oppressed Israel.

An Arabic poem (99a) bears the heading למי סעיד ("By master Sa'id al-Tawil—the tall—as he was tortured by the Jews of Dībin"). It contains fifteen stanzas, in which the author makes complaint over the injustice that had been inflicted upon him in the above-named place—which I could not identify—putting the Jews there in a very unfavorable light, among them especially a man named Ġayyat Ibn Dawud (verse 6). The poet himself is mentioned in the ninth stanza. He is perhaps identical with סעדיה טויל who occurs in my inventory (p. 28) as the author of a Hebrew poem. The first stanza follows:

³³ In Deinard's Catalogue, strophe 2, line 4 has מכורך instead of מכורך of the MS. In line 7 of the same strophe Deinard has rightly emended וינשהו to וינשהו. As to the first line of the fourth stanza also, the MS. exhibits the mistake of החיים for היין.—The poem was published also in the poetical collection שבחי אלהים, Oran 1885, p. 158. As to other publications in which it appeared comp. Steinschneider, *Rangstreit-Litteratur* (Wien 1908), p. 71.

אב יחיא יקול יא עאלם אלשאן
 אשבי עליך אליום מן כתר אלאנבאן
 מן תלאלי בדיבין קרא נאם צעבאן
 הם מדהב אכר מכאנית ווגראן

The poet thus had the cognomen Abu Yahya.

Finally mention must be made of an Arabic girdle poem (36*b*),⁸⁴ containing seven stanzas, which has for its subject the yearning after a distant friend and which is perhaps meant to be allegorical. A line of the last stanza reads אשרף עלי אחבאר אליהוד ("appear among the learned men of the Jews"). The poem opens as follows:

למא למא ערבתי	אסאלך יא חור אלננאני
תכרם למן הו האיני	ואני אעהרדך דאים זמאני
כם עאר תכון גאיב מני	אפתנתני פי דא אלמכאני

To the poem commencing on p. 58*b*, which is identical with the one marked Solomon 3 in my register, our manuscript appends the name of its author, which is not borne out by the poem itself but must be based on tradition. The heading is as follows למ' יחיא בן סעיד אלצאהרי וצ"ל חין ("By master Yaḥa Ibn Sa'īd al-Zāhiri as he was captured in Thalā"). I have assumed Solomon to be the author of the poem because out of its seven stanzas (counting the introductory stanza as first) the first begins with the letter ל, the third, fourth, sixth, and seventh with the letters שלמה, giving us the word לשלמה. In manuscript N³ the seventh stanza is missing altogether, and the order of succession of the other stanzas is 1, 2, 3, 6, 5, 4, through which the acrostic is destroyed. Yaḥa al-Zāhiri

⁸⁴ It is also found in N³, p. 116*b*.

to whom, according to the heading, the poem belongs is one of the older poets of Yemen³⁵ and known in Hebrew under the name Ḥaim b. Saadya or Zechariah b. Saadya. Ibn Sa'īd is the same as "b. Saadya."

IV

N⁴. This codex (as N¹) belonged to the Halberstam collection of the Sulzberger library and bears the number 489. The manuscript has the same large size as N³. It is no uniform divan, but is made up of larger and smaller fragments of different Yemenite divans. The first, defective folio is written more neatly than the other fragments; and yet this folio, which—because it bears a heading—was placed at the beginning, stands entirely isolated. The most important and probably oldest element of the codex containing 72 leaves altogether is found on folios 19-54 which are provided with superior vowel symbols throughout (the Arabic as well as the Hebrew). Also folio 16 has upper pointing but from a different hand. Other contiguous and closely allied fragments, which differ in their script from those just named and also from each other, appear in the following folios: (1) 2-13, 17-18, 55-66, 68-72; (2) 14-15, 67. In the table of contents (appendix E) I refrain naturally from taking cognizance of the diversity of origin of these different elements, but simply register the contents of the leaves according to their present order of succession,

³⁵ Yahya Al-Zahiri belongs to the sixteenth century; comp. Steinschneider, *Die arabische Litteratur der Juden*, p. 256. A contradiction to this forms Grünhut's statement in the *Monatsschrift*, L (1906), 88, according to which Al-Zahiri, in a work on שחיטות ובריכות found in the possession of Grünhut, names the year אהר"ט (1619) of the Seleucid era = 1307 C. E. as the date of its composition. It seems that a ש fell out after the ת. אהרש"ט would be 1909 = 1607. Yahya could still have lived in the beginning of the seventeenth century.

just as with the other codices. Owing to the fragmentary character of the different elements, the poems are partly defective, which, however, I do not deem necessary to indicate.

The number of new poems, not mentioned in my inventory, is greater in this than in any of the three previous divans. Of these there are eleven altogether. It is curious to note that among these Yemenite poems we also find the first thirteen distichs of Solomon Ibn Gabirol's grammatical poem (ענק).³⁶ These thirteen couplets are offered as an independent poem (64*b*) with פו (=פזמון) as verse partition, and bear the head נשיר נאה ("beautiful poem"). Of Yemenite poets the following are named as authors of new poems in cod. N':

David: A Hebrew poem with the acrostic מדויד (37*b*). It is found after Judah Halevi 7 (הראיתם ברק בא מעוני) and is marked at the head as an imitation of the latter (נואבהא).³⁷ It contains five verses, the leading one being as follows: הראיתם נחשק דר בנני בו אני שמח כל זמני.

David b. Solomon: A Hebrew poem of twelve couplets (48*b*), whose initials form the acrostic אני דויד בן שלמה. The rhyming word throughout is ארץ. It opens as follows:

אהנה כמו יונה וכסים אערון אשאנ במר נפשי ליוסד ארץ

It is a complaint over misfortune and suffering and a prayer for protection against enemies.

Solomon b. Shalem (Sālim): A poem (53*a*) without beginning or end, the folio being defective; the preserved distichs however still exhibit the greater part of the acrostic: [ש]למה בן שלם. The poem is bilingual: in every couplet one half is Hebrew, the other Arabic.

³⁶ Beginning: אתן לאלי עוז וגם תפארת האר אשר תכן וזכור בורח.

³⁷ Comp. *Die hebr. und arab. Poesie der Juden Jemens*, p. 31.

One Hebrew poem (14a) shows the acrostic **בן שעריה**. It seems to be *David b. Saadya*, for the latter, in acrostics of his Hebrew poems found elsewhere, always writes his patronymic with **ש**.³⁶ The poem has for its subject the tabernacle of the feast of Sukkot. The beginning reads as follows:

בצל הסוכה נשב שמיחים ועל צורינו אנו בטוחים

Another Hebrew poem (70b), of which only the beginning is preserved and which contains a sufficient number of puzzles, fails to mention, in the part that is preserved (opening: **אני עבר וגם צעיר**), the poet himself, while it names his friend or teacher (**למול רבי**) for whom it is intended: **סעיר חומק**, והוא חומק אהוב לבי (*Sa'id = Saadya*).

The new anonymous poems in N⁴ are the following: A nuptial poem of the customary type, beginning with **אשירה**, which I never met before (42a). First verse: **אשירה לאהוב ואנעים שיר מזמור**. Next are three Arabic poems: (1) A short encomium upon frugality containing six couplets (48a). Beginning:

עוזו אלנפס מן ילבם אלקנאעה ולם יכשף למכלוקן שנאעה

(2) An epistle of fourteen distichs containing various puzzles (48b). Beginning:

יא וד נאובני נואבן שאפיא עלי סאלי פי שערן מנצמא

(3) An exhortation in six distichs concerning the mode of acquiring knowledge (52a). Beginning:

אקסמת אן אלעלם מלקא לאלנפוס לא ידרך אלא מן אמעאן באלגלום

On page 12b there is a fragment of an Arabic poem whose author is named Al-Ḥamdi (**יקול אלחמדי**).

³⁶ See *ibid.*, Hebrew division, p. 18.

V

N⁵. It comes from the library of Mayer Sulzberger and is labeled No. 476. It contains 155 leaves of uniform, not beautiful, but very distinct script, and is pointed throughout. There is no title-page. The defective folio preceding the paged leaves is derived from another manuscript. The list of contents closing the volume enumerates 19 Sabbath poems, 57 נשור (=נשור) 82 שירות, 8 זפאת. These are concluded with 19 חריות and 29 והלליות pieces. There are thus, omitting the last group, 185 pieces altogether. Eighty-two out of these claim Shibzi as author.

Ten poems are new, yet one of them (116b) is also found in N³, p. 36b.³⁹ Of the others three Hebrew poems are anonymous, namely: (1) A poem propounding an enigma of six couplets (26a) which opens with the words פדרם נמעהו לשם שמים and closes with a mild exhortation:

שובה לבל תהיה כמו גמל אשר בקש קרנים נימלו אונים⁴⁰

(2) A longer prayer (36a), 23 distichs, in which also the ten Sefirot are mentioned. Beginning:

אדון הכל וכל הכל מכלכל ולו הכל והוא יכול וגורא

End: עניני יה עניני יה עניני שעה שירי לך מנחה תשורה

(3) A short hymeneal poem (132a) in which, after the current apostrophe to the bridegroom found also elsewhere (בוא לשלום חתן ושמחה במתן), comp. An. 28; David b. Joseph 1, 3), the first stanza reads:

בוא בשעת צדק איש מחזק ברק הוד לכוכב שחק נין מכונה איתן

One anonymous poem (136a) is Arabic and shows the alphabetic order, which is quite frequent in Yemenite

³⁹ See above, p. 386.

⁴⁰ See the proverb in Sanhedrin 106a (cited by Rab): גמלא אזלא למיבעי: קרני אורניה דהוה ליה גזיון מין

poems, by naming the letter in the beginning of each stanza. The first strophe follows:

קאל אלפקיר אלמוולף שא אבדא באל אלף
 שא אכתב נצאמי ואערף פי מא קד וצף
 ואטלב מן אללה אלאעלאח הו סיד אלמלאח

The poem belongs to the realm of mysticism and the final strophe is as follows:

אלתאו תמַת אלביאת . פי שרה הוֹא אלגואלאת.
 ענד אלפתין מא הן עזימאת . אהל אלכתב אלפצילאת.
 אזהאר ואנגיל ותוראת דִי וצפהא ישפי כל אלגוראה.

It is strange what the last line says about the "Zohar,"⁴¹ Gospel, and the Torah which contain all virtues." This trinity of holy books is perhaps an application of the Mohammedan designation of the pre-Koranic books of revelation, only that the place of the Psalms זִבּוּר (zabūr) is taken by the similarly sounding term for the fundamental work of Jewish mysticism. It is very improbable that the Jewish poet of Yemen, in mentioning here the Gospel, was aware that this constitutes the Sacred Scripture of Christianity.⁴² As author of this anonymous poem is perhaps to be considered Sa'īd Manzūr, who will be mentioned soon. To him belong two poems immediately following the above-named.

N⁵ furnishes a new number to the list of Shibzi's poems. It is a Hebrew poem consisting of fifteen distichs (37a) with the acrostic מִשְׁתָּא אֶלְשִׁבִּי, and constitutes an epistle to his friend Sa'īd (named in the last stanza: חֻזְמֵק)

⁴¹ Apparently אַזְהָר is only an Arabism for the Hebrew זֹהָר.

⁴² Different indeed is the mention of the Gospel by Shāhin. See my *Zwei jüdisch-persische Dichter*, p. 21, note 3.

in which he advocates the knowledge of the fundamental principles of Kabbalah.⁴³ Also other poems by Shibzi are inscribed to this Sa'id.⁴⁴

My index of the Jewish poets of Yemen is increased by two new names through this manuscript. One is *Sa'id b. Judah*: An Arabic poem of fifteen strophes (122*b*) shows the acrostic **אני סעיר בן יהודה**. Its first words **אלבם אלסערין קטר אלסחהיב** sound like those of some Shibzian poems (78-81, 146-147; see also Joseph b. Israel 15). It has for its subject the suffering of the Jews of Sana'a. The poem immediately preceding (121*a*) belongs perhaps also to Sa'id b. Judah, but the poet is mentioned only in the final stanza (**חזמק פקיר אלי עלומן**) = Sa'id who is in need of knowledge). It is a Hebrew-Arabic girdle poem beginning with the words: **פגע טיר אלואן נרד בצותה פוק**. Subject: complaint over oppression and prayer for redemption.

Sa'id Manzur is the name of the second poet appearing here for the first time. Two poems exhibit the acrostic: **אני סעיד מנצור**. One (138*a*) is Arabic and begins with the following words:

יא אייהו צבי אלשרוד סלם עלי זין אלוגוד

This beginning is similar to No. 119 of Shibzi's poems. There are fifteen stanzas altogether. God is apostrophized as Friend, while the glory of Paradise forms the subject of strophes 5-11. The closing stanza reads:

⁴³ The beginning is as follows:

אהוב לבי משמח לעצבי דעה קשור מפואר בספירות

⁴⁴ See *Die hebr. und arab. Poesie der Juden Jemens*, p. 41, note 3.

תמאם קול אלקאילי	פי מדה רבי אלפאצלי
קולה מחקק כאמלי	הו אלאחד ואלאוולי
מלכה מכלד טאילי	ואחסאנהו דאם לאלגוד

The second poem by Sa'id Manzur begins (139a) with the words קאל אלמוולף חזמק which reveal the name of the author. It is a Hebrew-Arabic girdle poem containing eleven stanzas and having for its subject reflections and meditations, especially of the mystic kind. In the ninth strophe the poet styles himself חזמק אלצנעאני, i. e. Sa'id of Sana'a, and speaks furthermore of his study of the Zohar:

ואדרם כתאב אלאזהאר אלמכתאר
פי גנת אלצנעאני ואערף בסר אלאסראר די פיה

("I study the chosen book Zohar in the leafy garden and recognize the deep mysteries which it contains"). We have already spoken of the Arabized appellation of the Zohar.

VI

N°. It comes from the Sulzberger library and bears number 556. This small manuscript, containing only 47 leaves, does not have the usual oblong size of the Yemenite divans, but small 16^m. There are two fragments of different origin. Leaves 1-9 are older and provided with upper pointing throughout. Leaves 10-47 are not pointed.⁴⁵ The first fragment contains three, the second eighteen numbers. Out of these twenty-one poems no less than twelve are new, and of these only three are anonymous: (1) an alphabetic liturgical והלליה piece (18b) with the beginning אהלל לאל אלהים יי אדיר באדירים; (2) a Hebrew-Arabic girdle

⁴⁵ Only here and there upper pointing.

poem of five stanzas (19b) with the beginning לְבִי בִרְנָה ; (3) a Hebrew-Arabic poem (45a) with which a new group began in the divan from which it is derived and of which it now forms a fragment (אֶתְחִיל לְכַתּוֹב שִׁירֹת). It is a religious hymn closing with a prayer for the Messianic redemption. The first lines, which offer a specimen of the bilingual quality of the poem, read as follows:

אֶפְתָּחָה בְּלִשׁוֹנִי וְאֶנְצֵלֶם תַּסְבִּיחַ
שְׁבַחִי נִשְׁמַתִּי כְּאֶלְקִיד פִּי תַפְצִיחַ

Of the Yemenite poets already registered in my index the following are represented in N° by new poems:

Shibzi: A Hebrew poem (37b) designated at the head as a hymeneal hymn (זֶפֶה לְאַלְחָתָן); acrostic אֲנִי שְׁלֹם מִשְׁתָּא ; and within the poem יְלֹד יוֹסֵף. The beginning reads: אֲדֹנָי עוֹלָם בַּחֲסִדִּיק וְזֹכֵר לָנוּ בְּרִיתִיד.

Joseph b. Abigedor: An alphabetic Arabic poem (14b) beginning with the words: אֶסְבַּח כְּאֶלְקִי מֵא רִמָּה חֵיִיא (comp. p. 87, An. 120, 169, 170). In the last stanza but one the poet is named (יוֹסֵף בֶּן אַבִּיגֵד) with the abbreviation of the patronymic.

Moses b. Sa'id: An alphabetic Hebrew poem (10a) of which the first five stanzas are missing. In the last stanza the poet is named מֹשֶׁה יְלֹד חֻמֶּק. The poem deals with the Kabbalah. Shibzi's poem following it (p. 87) is intended as a rejoinder to the one preceding it (נוֹאבָה).

Solomon b. Abraham: A Hebrew-Arabic girdle poem (6a) of which the end is missing. The ten strophes exhibited here have the acrostic מִשְׁלָמָה בֶּן [אַבְרָהָם]. The strophes beginning with א and ב are missing. The beginning is as follows:

מסאן שווק אלהאתף	לתרתיב אלמעאני
נדימי באלגנאן ואקף	במנצ'ר היכלאני
ומן כמר אלמדאם ינרף	בכאם שפאף ציני
ויסקי כל די עארף	מן אחבאר אלמתאני

כלל חברת חכמים

אשר המה שלמים

ולבותם תמימים

Religious reflections form the subject of the poem.

Identical with Solomon b. Abraham is probably *Suleiman b. Abraham* whose name appears in the acrostic (סלימאן בן אברהם חוק) of a Hebrew-Arabic poem (22b) in which the exodus from Egypt is celebrated. Beginning:

סבחי נפשי (sic) לאלאהי	די בערשה לים יסהי
מנהו עזי וגאהי	נלהו רב אלכרימא

The following are new names of poets occurring in this codex:

Harun Ma'ūza: An alphabetic Hebrew-Arabic poem (42b) in couplets, the last but one indicating the name of the poet:

הארון מעוצה אתכל כך יא ודוד
ואתקוא באוסמך יא מעיני

The beginning is as follows:

אלאה אלערש ומאלך אלומאני
ויא עאלם בשי קבל אן יכוני

It is a prayer for Israel and against Israel's oppressors. How much the originator of the MS. valued it is shown by the unusual heading which he gave it: זכה וקנה זה השיר

הקורא בו ישמח ובו כיבו יברח ויתכרסח⁴⁶ בכתיבה נאה והוראה אמן סלה. As to Harun Ma'ūza himself, he seems to be no other than the friend of Shibzi to whom the latter dedicated two of his poems. In one of them (No. 163) Ma'ūza is even the subject of great praise. I formerly believed that this man was another friend of Shibzi.⁴⁷ Now it is apparent that Shibzi's friend is identical with Harun Ma'ūza, the newly discovered poet, both of whose names Shibzi mentions in that poem. Similarly we must assume that the Ma'ūza to whom Shibzi dedicated a puzzle in rhymes (No. 158) is no other than Harun Ma'ūza.

Moses b. Hibat: A Hebrew-Arabic girdle poem (26b) of nine stanzas, the acrostic being משה בן הבה. משה בן הבה is probably an abbreviation of the name הבה אללה, Hibat-allah (= Hebr. נתנאל), which was customary also among the Jews.⁴⁸ The beginning reads:

עלי חברה קהלה	מסאן פי רצא אלכאלק
על בני זרע סגולה	סלאם אללה כסיל דאפק

The poem deals chiefly with the revelation on Sinai and the Messianic redemption.

After the poem by Moses b. Hibat follows a Hebrew-Arabic girdle poem (30b) with the title "והוא גואבה" and the acrostic משלמה in the first five and בן ר in the last three stanzas. The letter ר represents the full name אברהם. This poem therefore belongs likewise to the above-mentioned

⁴⁶ Perhaps כיבו = כאבו (his pain). As to יתכרסח there is only one explanation: it is a verb derived from the Arabic on account of the rhyme and means "to maim": Through this poem pain departs and becomes powerless.

⁴⁷ See *Die hebr. und arab. Poesie der Juden Jemens*, p. 43.

⁴⁸ See Steinschneider in *JQR.*, X, 521.

⁴⁹ See above p. 388.

Solomon b. Abraham. This hypothesis is confirmed by the circumstance that the first stanza of this poem reads just as the first stanza of the first poem in our manuscript, which also belongs to Solomon b. Abraham:

בשיר חדש לאלי	מסאן שווק אלה אתה ⁵⁰
לשמה את קהלי	בתסביח מיגרה
וירימה לרגלה	סאלת אללה לנא ילאמה

Another Hebrew-Arabic girdle poem (34a) is still to be mentioned. Its author is called סלימאן in the acrostic and בנין (= שלמה) within the poem itself. This may be the Sulaiman of my inventory. The poem, a friendly epistle, offers praise to a learned friend, whose name is designated twice with the letters שפנמץ. According to the ש"א system used in the disguise of these names, this would be בוריה, *Bōria*, a name unknown to me. At the close, a second friend of the poet is mentioned: מסמת, i. e. יחיא, *Yahya*. The poem opens with the words סלאם אללה מן אלנאצם.

As a special characteristic of the larger fragment in N⁶ let it be mentioned that in the case of two poems also the melody (Arab. צות, properly *voice*⁵¹) with which they are to be sung is indicated. At the head of the anonymous poem on p. 19b we read: והוא קול עלא צות לבי לעלמה: By והוא קול עלא צות לבי לעלמה is probably meant the poem of Sa'īd 11 beginning with these words. At the head of Solomon 3 (38b) we find עלא צות מא לאלכואכב סאמרה, by which is meant the poem in An. 196. Apart from the two, the Yemenite divans do not indicate the melody.⁵²

⁵⁰ As to *hātif* designating a personification of the poetic inspiration see *Die hebr. und arab. Poesie der Juden Jemens*, p. 45.

⁵¹ Concerning the musical signification of the term see Dozy, *Supplément*, I, 851.

⁵² See *Die hebr. und arab. Poesie der Juden Jemens*, p. 32.

VII

N⁷. It comes from the Sulzberger library and bears the number 482. In size as well as in script this codex is distinguished from the customary poetic collection of Yemen. It is not oblong, but small octavo, and the script of the entire manuscript, coming from one and the same hand,⁵³ is not cursive but quite uniformly square. The first page has a note which probably comes from Deinard: הוצאתי מן הנניזה בנובר אצל רמשק. Accordingly, this collection was discovered in the Genizah of Jōbar, a village situated at a distance of twenty-five minutes from Damascus. This village has an old synagogue which is visited on festive occasions by many Jews from Damascus.⁵⁴ Also in its make-up this divan, absolutely Yemenite from its contents, is different from other poetical collections of Yemen. It is intended for marriage celebrations only in a secondary degree; primarily the poems contained in it serve for religious holidays. The title-page and the first leaves are missing, as is the end; but since the poems are numbered continuously, it is seen at a glance that those missing at the beginning are the first eight and the opening of the ninth. The close of the last preserved piece (No. 163) is likewise lacking. The first numbers (8-20) are intended for the festival of Passover. At the head of No. 21 (11a) we find the label ענין עצרת, hence for Pentecost;⁵⁵ before No. 64 (76b): לראש השנה; before No. 68 (79b): ענין סוכה; before No. 79 (87b): ענין פורים. Next follow hymeneal poems without any special title; decidedly as such is to be regarded first No. 89 (94b),

⁵³ Only folios 108 and 117 are from a later hand, apparently to replace the two original leaves which somehow became damaged.

⁵⁴ See Bādeker, *Palästina*, second ed., p. 387; *Jew. Enc.*, IV, 419.

⁵⁵ The poems belonging to this group are not concerned with feasts alone.

then the wedding ritual after No. 92 (100a), and further hymeneal hymns beginning with No. 93 (p. 105b). No. 106 (109b) bears the title ענין שבת with which most of the divans begin. No. 117 (118b) is labeled ענין אליה, which can have reference only to the next numbers intended for the close of the Sabbath. No. 120 (120a) is still an Elijah poem, but through a lacuna in the manuscript the numbers 118 and 119 as well as the close of 47 are missing. No 122 (121a) opens, without epigraph, a series of six poems for feasts of circumcision, whereupon follows the ritual for the redemption of the first-born (זה סדר פדיון הבן כפי מנהגינו שאנו נוהגים בהן). Numbers 128 (127b) to 135, with which the second part of our divan begins, are again Sabbath poems. Commencing with No. 136 (133a) the poems are on various subjects and without epigraphs. Every number of the collection is provided with the title אחרת (scil. שירה), rarer אחר (scil. שיר). None of them has any pointing. The orthography of the Arabic texts differs from that in the other Yemenite collections through the frequent application of vowel letters, even for short vowels. Characteristic of N^r is the circumstance that it contains only nineteen poems by Shibzi, the preponderant part of which (16 pieces) is found in the second part of our divan beginning with No. 128 (124b). It is permissible to assume that in the first part, which forms the basis of our collection and which differs also in its arrangement from the Shibzi collections, Shibzi's poems were avoided purposely, perhaps on account of their mystic allegory.

From N^r my inventory reaps a rich harvest, the number of new poems there being twenty-nine. From the hands of non-Yemenite poets we find among them a poem

by *Abraham Ibn Ezra* (אשריך הר העברים, 16b),⁸⁶ a *piyut* by *Solomon* (שדי אל מה נורא, 16a; see Zunz, *Literaturgeschichte der synagogalen Poesie*, p. 590), and an anonymous old *piyut* (וואת הברכה אשר ברך, 17b; see Zunz, p. 84).

Yemenite poets are represented here by nine poems:

David b. Saadya: A poem for the feast of Tabernacles which is also found in N⁴ (14a).

Joseph: A Hebrew poem containing four distichs (92b), with the acrostic יושף. Beginning: יה שמע קולי ורחם: את לבב עבדך תנחם.

Joseph b. Abigedor: An alphabetic poem in distichs half of which is Aramaic and half Arabic (33a). At the close the author styles himself יוסף בן אבינר הצעיר פקיר אשבה תושבחן לאלה. The beginning is as follows: לאלעלם.⁸⁷

Joseph b. Israel's Son: A Hebrew-Arabic girdle poem consisting of six stanzas (97b), which is alphabetic at the same time, naming the letters at the beginning of the verses. The beginning is not quite legible due to the decay of the ends of the leaves. It reads:

אלף אלפת לחני פי מדה רב....
באון בארכו יא אכוואן לאסמה אלעצימא
וגימון גל מין צולטאן וצאפה לאלגרומא

The poem contains religious reflections. In the last stanza but one the poet names his teacher Israel, in the last he reveals himself: ולר יוסיף אבן אסראיל. This son of the most important poet of Yemen after Shibzi is perhaps

⁸⁶ It is the poem which is found in our Simḥat Torah ritual.

⁸⁷ See above.

identical with Israel b. Joseph, who is represented in my index by a poem.⁵⁸

Moses b. Sa'id: An alphabetic Hebrew-Arabic poem (19a) constituting a prayer for the redemption of Israel from the oppression of the exile. Beginning: אלהים אשאלה. יבוא מבשר לעם קדש אשר המה פזורים. The author names himself at the close: משה לבן יצחק סעדיה, hence Moses the son of Saadya b. Isaac or also the son of Sa'id.

Saadya: A Hebrew-Arabic poem (78b) with the acrostic סעדיה. The opening stanza reads:

סוכחאן מן הוא יעלם אלאסראר	בוחן הלבבות
דו אלעז ואלוחרה והוא אלגבאר	רוכב על ערבות
לתאייבין ילטף והוא אלגפאר	ומקבל תשובות

It is a prayer for atonement.

Sa'id b. Suleiman: An Arabic poem (3a) with the name of the author at the close: אנא אלשאעיר סעיר אסמי, but more precisely within the poem: סעיר אסמי ולר סלימאן. Sa'id b. Suleiman is possibly identical with *Saadya b. Solomon*, who appears in my index as author of an Arabic poem. Our poem, containing religious reflections, opens with the words: אסביה לאלדי אנשא כואכב פי אלסמא תמשא.

The other new poems in N^r are anonymous and are as follows:

Hebrew—12a: A song for the feast of Revelation with the beginning: יבורך עם נברא בשמך. 106a: A hymeneal hymn in the form of a litany; beginning: שמחו נא שמחו נא. 107b: A prayer for the bridegroom; opening: אשר לו הנדולה והגבורה. 121a: A poem for the feast of circumcision; beginning: שלום לנימול.

⁵⁸ See *Die hebr. und arab. Poesie der Juden Jemens*, p. 54.

אהוב יברך הילד. 122b: ditto; beginning: ש' ל' ש' ל' ולכל ישראל הנימול הזה ותהיה מילתו לתרופה.

Hebrew-Arabic—18a: A poem designated as נשיר נאה with the following beginning: נ' ש' נ' ש' נ'. Also the other verses repeat the first phrase three times. Without this repetition it would read as follows:

ועלי כנור ועלי נבל ועלי צלצלי
כאלק אלדניא והוא רב אלאולי
קאל יא מוסא אנא הוא אלאולי
לא אילה בערי ולא כאן קאבלי
למדו דתך חכרך שמרו
ועסא פרנג וקוולך ידכורו
ידכולו ביתך וקדסך יעמרו.

44b: A prayer for the restoration of Israel in the Holy Land; beginning: לי ישמעה קולי ויעשה לי. 81b: A girdle poem of six stanzas constituting a religious hymn. Beginning:

ידידי עורה קומה ומהר בניירה
אכתוב השירה כי היא בתוך לבי סדורה
שבח אל נורא בורא לכל גולם וצורה

Arabic—2a: An exhortation to exalt God; beginning: יא סביח יא נאיים לאללה הוא אלדאיים. 2b: ditto; beginning: יא חמאם אלאנצאן יא אלדי פי אלבוסתאן סבחי לרחמאן אלעזיז אלמנאן. 21b: An exhortation to study and an appeal to recognize God's power and rule over the world; commencing with the following words: מסא אלעאלם ענדי יסלי אלקלב. 25a: Reflections concerning the eternity of God and the ephemeral character of man. The bulk of the

poem consists of an enumeration of the great personages of the Bible, with the question: Where is Adam? etc. until: Where is Ezra? It opens with **יא בני אלאצבאט יא** 36a: A hortatory poem of 39 couplets; beginning: **אנא אברע באל אילה אלפרד אלאוחאר** 47b: A girdle poem consisting of four strophes; beginning: **סנע קומרי אלבאן תרגים ותגירד פוק אלאנצאן**. Only the first half of the last stanza is in Hebrew, praising the poet's teacher **חומר ילור חומר**, who is then named more fully in the Arabic second half of the stanza: *Musa Ibn Manzur*.—66a: A poem of 23 quatrains in which Gen. 24 is told in such a manner that Abraham's servant, the hero of that chapter, appears as narrator without being named. The beginning is as follows: **א מחינה אנא שאסאליך**—149a: A friendly epistle in 16 couplets; beginning: **באלה עליך יא**. Special mention is due the poem beginning on p. 42b, which contains 30 strophes, each one having three Arabic and one Hebrew line and the syllabic rhyme being **זת** throughout. The first stanza reads:

אברא ברב אלסמאות	עאלם בפעלו ואלנאי ת
די הו מחיי אלאמות	חוקר ללב עם כליות

The poet, who remains unnamed, tells of his journey during which his caravan was overrun by robbers and all his fortune was lost. Among other things he mentions his saviors in that emergency: Yahya Ibn Musa, Suleiman, and Imran.

Finally, special mention must be given to a wedding poem on page 97a, which opens thus: **ש' ל' ש' שלום לחתנים**. The stanzas following after that exhibit the acrostic **יהיה בן יושף**. My index knows of a *Yahya b. Joseph*

with the sobriquet **ועלאני**. The poem itself, however, is indicated by me under *Yahya b. Israel* (**שירי הימן**, p. 25); for I have found it in the Aden publication **חופת החנים** (IIIa, 10), where of the stanzas of the poem as it appears in N¹ the two with **ו** and **פ** of the name **יוסף** are missing, and, conjecturing from the two final stanzas, I have completed the patronymic which was absolutely sure to follow the **בן** of the acrostic.

In order to furnish a survey of the new Yemenite poems appearing in the seven New York manuscripts I deem it proper to add here some figures indicating the total obtained: 1. Shibzi is represented by four new numbers, all in Hebrew; 2. Of the other Yemenite poets already named by me sixteen are represented by 22 new poems; 3. The names of five new poets appear with six numbers; 4. New anonymous poems: 12 in Hebrew, 5 in Hebrew-Arabic, and 9 in Arabic, total 26; 5. Non-Yemenite poets: three already named in my index appear with one poem each, and two new names with one poem each. The total amount of new poems is sixty-three

APPENDIX

A

INTRODUCTION TO THE YEMENITE POETIC COLLECTION IN

MS. N¹(ditto in N²)

הקדמה מחודשת על השירים נשרשת

ישמחו החכמים ויגילו הסופרים . זקנים עם נערים . באמרות י"י
 אימרות טהורים . זכים וברים⁵⁹ . חבור החכמים המפוארים . אנשי שם
 המה הנבונים ובראש כולם איש ישר מהלל בשערים . מהר"ר שלום
 מחבר השירים . שבוי מתכנה מנוע ישרים . אשר דבריו נגלים ונסתרים .
 מספר רשב"י ובהיי המה מחוכרים . אשר היו בארץ למאורים . כוזהר
 הרקיע מאירים . דבריו⁶¹ מצודקים⁶² וברים . אהבת בחור בעלמה
 מעוררים . ועל כנסת ישראל הם אמורים . דברי תחנונים אל אלהים
 אדירים . אשר היא בוכה ומתחננת בתמרורים . על טלטולה וחרבן
 הדבירים . מזכרת לפניו אהבת נעורים . חכות אבותיה הטהורים . ובכל
 עת ובכל רגע מצפה לדורות . עד אן תהא ארצה מסורה ביד זרים .
 ובניה בארבע פנות פזורים . מדוכה ומעונה בארצות זרים . וגזירות קשות
 עליה נחרים . מתחדשות תמיד על זרע ישרים .

ובכל זאת לא סרה ועבדה לאחרים . רק רגליה בעבותות אהבתו
 קשורים . ותולה כל זה בעוניה היתרים . הם הצרים הצוררים . אבל למען
 שמו יקימה מעפרים . כי יראה כי נברה יד צרים . ישמיע מבשר טוב
 מראש הרים . ינקום נקמתה מאויבים אכזרים . יגדיל כבודה וקרנה ירים⁶³ .
 ויאבה אותה לדור דורים . יקבץ נדווחיה אשר הם נפזרים . ויעלו ציונה
 בראשים מוכתרים . ובעזרת שדי יהיו נעזרים . אמן כן יאמר קורא הדורים .

⁵⁹ These two words are missing in N².⁶⁰ Missing in N².⁶¹ דברים N¹.⁶² מצודקים N².⁶³ Missing in N².

אבי"ד

זה המעתיר מצפה להסדי אדיר, צעיר ונרבה (only in N¹)
יהודה בן ליוסף אופאן צמא למי חכמה וכוסף

B

Contents of MS. N¹

[S. = Shibzi. An. = the list of anonymous poems in my inventory.]

לענין שבת : 7a, °Judah Halevi 23.—7b, °Judah 3.—8a, °Judah Halevi 14.—8b, S. 64.—10b, °Manzūr.—11a, David b. Joseph 2.—12a, David 13.—12b, An. 99.—14a, S. 91.—15a, S. 62.—16a, °Abraham Ibn Ezra 5.—16b, S. 118

ואלו שירות למוצאי שבת : 18b, Saadya 2.—19a, Abraham Ibn Ezra 27.

לענין חתנים : 19b, °Solomon Ibn Gabirol 9.—The same 2.—20a, °Judah Halevi 10.—20b, An. 107.—Ib., °Judah Halevi 12.

והולאי זפאת : 21a, °Judah Halevi 22.—21b, The same 24.—22b, The same 26.—23a, The same 9.—23b, °Abraham Ibn Ezra 11.—24a, David b. Joseph 1.—24b, An. 127.—25a, An. 28.—25b, Jeshu'ah 1.—Ib., אהוב 7.—26a, אהוב 2.—26b, אשירה 12.

והולאי הלילות : 27a, No. 2 of the הלליות piece of Cod. Ber.—27b-28, A list of other similar poems.

והולאי שירות : 28b, S. 112.—29b, Abraham Ibn Ezra 5 (= 16a).—30b, S. 122.—31a, An. 186.—32b, S. 116.

והולאי נשור : 34a, °Levi.—Ib., °Judah Halevi 21.—34b, Solomon b. Sa'id.—Ib., An. 61.—35a, David 12.—35b, Joseph 11.—36a, Abraham b. David 2.—36b, °Moses b.

Maimun 2.—37a, S. 45.—37b, An. 22.—38a, An. 91.—38b, S. 2.⁶⁴

והולאי שירות : 39a, S. 93.—41b, An. 191.—45a, S. 70.—46b, S. 167.—48b, S. 124.—50a, S. 170.—52b, S. 145.—55a, S. 163.—57a, S. 164.—59b, S. 147.—62b, new.—64b, S. 150a.—66a, S. 59.—67b, S. 73.—69b, S. 74.—77b, S. 117.—*Ib.*, °Judah Halevi 18.⁶⁵—74a to 75b, והלליה compositions, the numbers 1, 3-8 of the list of Cod. Ber.—76a, S. 7.—76b, new.—77b, new.—78a, Joseph b. Ḥaim Hakohen.—79b, An. 188.⁶⁶—80b, An. 178.⁶⁷—83b, S. 111a.—87a, Joseph b. Israel 21.

והאולא שירות שבויאת :⁶⁸ 92a, S. 72.—93b, S. 105.—95a, S. 165.—97b, S. 159.—98b, S. 103.—101a, S. 160.—103a, S. 88.—105a, S. 98.—107a, An. 199.—108b, Abraham 11.—110a, An. 193.—110b, Iwadh Ibn Alnuheibi.—114a, An. 176.—114b, Judah Sa'īd 2.—116a, °Israel b. Moses 12.—*Ib.*, the same 5.—117b, S. 135.

והולאי נשור : 119b, Joseph 22.—121a, An. 87.—122a, Simon B. Suleiman.—122 b, An. 97.⁶⁹—124a, An. 73.—*Ib.*, An. 185.—125b, An. 43.—126a, An. 203.⁷⁰—127a, S. 17.—128a, S. 52 (the close is missing).

⁶⁴ The close of the poem is missing, for a leaf was lost here.

⁶⁵ The end of the poem is missing (as in note 63).

⁶⁶ With the superscription אקואל ערבייה.

⁶⁷ Heading: תסמרה ערבי לבעץ מן שיערא אלימן זה"ה. Hence from one of the late poets of Yemen. What the first word means I do not know; perhaps = מסמרה, "nightly diversion."

⁶⁸ This title "Shibzian poems" I have not found thus far. Yet only the first eight poems of this group bear the name Shibzi.

⁶⁹ With the introductory remarks יחיי אלצאהרי זקל 'ג. הרוזים הראשונים למו'. The first three strophes of this poem belong thus to Yaḥya al-Zahiri.

⁷⁰ The two leaves following hereupon (127, 128) come from another hand.

נוסח השבע : 129a—131a, Benedictions and texts for the performance of the wedding act.

C

Contents of MS. N².

לענין שבת : 1a, °Judah Halevi 23.—2a, David 13.—*Ib.*, An. 29.—3a, S. 91.—4a, S. 111.—4b, S. 29.—5a, S. 131.—6a, An. 84.—6b, S. 64.—8a, S. 136.—9a, S. 108.

From here on we meet the epigraph נשור on every column: 10a, Abraham b. David 3.—10b, David 2.—11a, Judah b. Sa'id 3.—11b, The same 1.—12b, °Judah Halevi 13.—13a, S. 57.—13b, An. 12.—14b, S. 43.—15a, °Judah Halevi 21.—15b, S. 178.—16a, S. 1.—16b, Judah b. Sa'id 2.—17b, Joseph Ridha Mashta.—18a, Simon b. Sālim 1.—18b, S. 3.—19b, S. 13.—20a, S. 18.—20b, S. 4.—21a, S. 14.—21b, An. 54.—22a, David b. Saadya 6.—23b, S. 19.—24a, S. 36.—*Ib.*, An. 170.—25b, S. 177.—26a, S. 21.—27a, An. 97.—27b, S. 158.—28a, Joseph 22.—29b, S. 83.—30a, S. 87.—31b, S. 45.—*Ib.*, An. 203.—32a, °Israel b. Moses 9.—32b, °Moses b. Maimun.—33a, S. 12.—33b, Solomon b. Sa'id.—34a, S. 24.—34b, An. 18.—35a, S. 35.—35b, Joseph b. Israel 1.—36b, S. 77.—38a, S. 2.

לענין מילה : 39a, S. 52.

והולאי זפאת : 39b, An. 66.—40a, An. 107.—40b, °Judah Halevi 11.—*Ib.*, The same 10.—41a, Same 24.—41b, David b. Joseph 3.

והולאי שירות שבויאת¹¹ : 42a, S. 56.—45a, S. 126.—44a, Joseph b. Israel 20.—45a, An. 149.—47a, S. 88.—48a, S. 62.—49a, S. 114.—50b, S. 130.—52a, S. 71.—53a, S. 72.—

¹¹ See above note 68. Quite different poems stand here in this group than in N¹.

54*b*, S. 127.—56*a*, S. 113.—56*b*, Joseph b. Saadya 1.—59*a*, Joseph 2.—60*b*, An. 183.—61*b*, S. 150.—63*b*, S. 172.—65*b*, S. 40.—67*a*, S. 117.—68*b*, S. 181.—70*a*, S. 11.—71*a*, Joseph b. Israel 17 (the close is missing).—72*a*, S. 179.—73*b*, S. 125.—75*a*, S. 141.—76*b*, S. 159.—77*b*, S. 59.—78*b*, S. 73.—80*a*, Judah 1.—81*b*, S. 86.—83*b*, An. 165.—84*b*, S. 98|—86*a*, S. 61.—87*a*, S. 112.—89*b*, S. 168.—91*b*, S. 70.—93*a*, S. 121.—95*a*, S. 167.—97*a*, Saadya b. Amram 2.—98*b*, Joseph b. Israel 15.—100*b*, Abraham 11.—102*a*, S. 85.—104*a*, S. 69.—104*b*, Iwadh Ibn Alnuheibi.—107*b*, An. 119.—109*a*, Saadya b. Amram 1.—110*a*, An. 173.—111*a*, S. 53.—112*a*, S. 160.—113*b*, Joseph b. Israel 19.—115*b*, S. 105.—117*a*, S. 123.

זפאת : 118*a*, אהוב 5.—*Ib.*, אהוב 2.—118*b*, אשירה 8.—*Ib.*, אהוב 11.—*Ib.*, אשירה 4.—119*a* (with superscription, קאיר), An. 201; but only the first four stanzas of this poem (it is a contest poem, the contest being between Taizz and Sana'a (see my article in *Mélanges*, Hartwig Derenbourg, Paris, 1909, 131). The continuation is to follow at the close of the book (עין סוף הספר), but it is not found there.

119*b*, שירה נאה, new.—120*b*, אהוב 12.—*Ib.*, °Solomon Ibn Gabirol 7.—121*a*, Joseph 11.—*Ib.*, °Judah Halevi 2.—121*b*, Joseph 1.—122*a*—123*b*, 129*b*, 130*b*, Table of contents (מפתח) with the motto קמתי אני לפתוח לרודי (Ca. 5, 5).

124*a*—129*b*, ברכת התנים.

130 contains various annotations, 131*a*, the close of a poem.

D

Contents of MS. N³

לענין שבת : 1a, Judah Halevi 23.—1b, David 13.—2a, An. 29.—2b, Samuel 1.—3b, An. 84.—4b, °Judah 3.—5a, Judah Halevi 14.—5b, David b. Joseph 2.—7a, S. 91.—8b, °Abraham Ibn Ezra 11.—9a, Yahya b. Sālim Halevi 9a.—10a, Saadya Hakohen.—11a, S. 136.—11b, והללויה 2.—12a, S. 111.—13a, °Abraham Ibn Ezra 25.—13b, S. 64.—16a, °Isaac.—16b, new.—18b, Saadya 2.

לענין חתנים : 19a, °Solomon Ibn Gabirol 7.—19b, Same 1.—1b., Same 2.—20a, Same 9.—20b, °Judah Halevi 10.—21a, Same 11.—21b, Ḥasdai.

שירות : 22a, An. 110.—22b, S. 126.—24a, S. 159.—26a, S. 134.—27a, S. 149.—29a, S. 70.—31b, S. 105.—33a, S. 59.—34b, S. 107.—36b, new.—38a, S. 150.—40b, new.—43a, S. 108.—44a, S. 165.—45b, S. 98.—47b, S. 112.—49a, S. 118.—50b, °Judah Halevi 7.—51a, Joseph b. Israel 19.—53a, S. 125.—54b, S. 86.—56b, S. 160.—58b, Solomon 3.—59a, °Abr. Ibn Ezra 5.—60a, An. 186.—61a, An. 188.—62a, SS. 94.—63b, Joseph b. Israel 18.—65b, S. 61.—66b, Saadya b. Joseph 4.—68b, S. 150a.⁷²

נשור : 70a, An. 18.—1b., Joseph b. Moses 2.—71a, S. 82.—71b, S. 83.—72b, Abraham b. David 2.—73a, S. 35.—74a, S. 58.—74b, S. 57.—75b, S. 142b.—76a, S. 1.—77a, An. 113.—77b, Simon b. Sālim 1.—78b, S. 175.—79a, An. 182.—79b, S. 90.—80b, S. 158.—81a, °Judah Halevi 17.—81b, Same 21.—82a, An. 91.—82b, °Judah Halevi 13.—

⁷² At the close of this group there is this statement: תמת אלשירות בעזרת ארון החבורות תמת ואלחם עמת והמן משמת. Of the latter half of this verse I understand the last two words ("May Haman be placed in anathema!").

83a, S. 178.—84a, S. 3.—85a, Meir.—85b, An. 203.—86a, An. 22.—*Ib.*, An. 73.—86b, Joseph Hādhiri.—87a, °Judah Halevi 2.—87b, S. 44.—88b, °Moses b. Maimun 2.—*Ib.*, Solomon b. Sa'id.—89a, An. 95.—89b, °Israel b. Moses 3.—90a, Joseph b. Moses 1.—91a, An. 87.—92a, S. 13.—92b, S. 17.

הולאי חריות לענין חתנים : 93a, °Judah Halevi 11.—93b, °Solomon Ibn Gabirol 7.—94a, An. 107.—*Ib.*, Sa'id 6.—94b, °Judah Halevi 10.—*Ib.*, °Solomon Ibn Gabirol 9.—95a, An. 66.—95b, והללויה 30 (Ber.).

זפאת ללחתנים : 96a, °Judah Halevi 24.—97a, Same 26.—97b, David b. Joseph 1.

הולאי חריות : 98a, אהוב 2.—*Ib.*, אשירה 8.—*Ib.*, אהוב 6.—98b, אשירה 2.—99a, new.—101a, S. 149.—102b-104b, והללויה compositions.

105a-106b, Table of contents (מפתח השירות).

Hasdai's poems on p. 21b has the epigraph לרי יהורה. This poem is built upon a poem of Judah Halevi (No. 19 in the inventory, p. 48), for to the verses of the latter exhibiting the acrostic יהורה were added other verses with the acrostic חשראי. Here the fifth stanza (with the initials י and ה) is missing; instead of that there is this verse at the close: אחלי תביט בעיניך בעני עברך. This is the opening verse of another poem (An. 6) which is also built upon Judah Halevi's poem referred to above. Both poems were published by Yellin (השלוח II, 150 f.) together with an exposition of their relation to the poem of Judah Halevi.

E

Contents of MS. N⁴

1a, S. 35.—1b, S. 3.—2a, Shemaiah.—1b., S. 118.—4a, S. 160.—6a, S. 102.—8a, Close of a Hebrew poem.—1b., David b. Joseph 2.—9a, David 13.—9b, An. 19.—10b, °Abraham Ibn Ezra 25.—11a, An. 99.—11b, An. 29.—12b, An. 84.—13a, Samuel 1.—14a, new.—14b, new, close of a poem.—15a, Close of a poem.—15b, David b. Joseph 2 (= 8a).—16a, Saadya b. Amram 2.

והולאי בתי הלליות : 17a, והלליות compositions, ten numbers.

18a, Close of a Shibzian poem.

והולאי שירות לאל אלהי הבשורות : 19a, °Solomon Ibn Gabirol 1.—1b., Same 7.—20a, S. 84.—21a, David 15.—22a, Joseph b. Israel 18.—23a, Same 19.—24b, S. 63.—25a, S. 62.—25b, S. 135.—26b, S. 167.—27b, S. 116.—28a, S. 40.—29a, S. 86.—30b, Saadya al-Zāhiri 2.—31a, °Abr. Ibn Ezra 5.—31b, Saadya b. Amram 2.—32b, S. 134.—34a, S. 112.—34b, S. 98.—36a, S. 117.—37a, °Judah Halevi 7.—37b, new.—38a, Yahya 1.—38b, °Solomon Ibn Gabirol 2.

והולאי זפאת : 38b, °Judah Halevi 24.—39a, Same 26.—39b, Same 5.—40a, Same 4.—1b., Same 22.—41a, Same 9.

אשירה : 41a, אהוב 11.—41b, אהוב 7.—1b., אשירה 5.—42a, new.—1b., והלליות.—An. 182.

43a, Close of a Hebrew poem.—1b., David 13.—43b, S. 3.—44a, An. 22.—1b., S. 35.—44b, David 12.—45a, S. 82.—1b., S. 58.—45b, S. 142b.—46a, An. 75.—46b, °Israel b. Moses 9.—1b., Same 3.—47a, An. 52.—47b, Abraham

b. David 2.—48*a*, new.—*Ib.*, Meir.—48*b*, new.—*Ib.*, new.—49*b*, Joseph b. Israel 4.—50*a*, °Judah Alḥarizi 6.⁷³—*Ib.*, S. 59.—51*a*, Joseph 11.—51*b*, S. 83.—52*a*, new.—52*b*, S. 170.—53*a*, new.—54*a*, Samuel 1.—54*b*, S. 91.—55*a*, S. 105.—56*a*, S. 94.—57*b*, S. 166.—61*a*, S. 172.—63*a*, An. 193.—63*b*, S. 43.—64*b*, new.—65*a*, An. 174.—65*b*, S. 55.—66*a*, S. 45.—66*b*, An. 133.—67*a*, והללויה.—*Ib.*, S. 76.—68*a*, An. 91.—*Ib.*, °Judah Halevi 14.—68*b*, An. 161.—*Ib.*, S. 8.—69*a*, An. 40.—*Ib.*, °Moses b. Maimun 2.—69*b*, S. 150.—70*b*, new.—71*b*, S. 17.—72*a*, An. 181.

F

Contents of MS. N⁵

The defective folios preceding the paged leaves contain on the second page the beginning of Judah b. Sa'īd 3.

לענין שבת : 1*a*, Judah Halevi 23.—*Ib.*, David 13.—1*b*, An. 99.—2*a*, An. 29.—*Ib.*, °Judah 3.—2*b*, An. 84.—3*a*, Samuel 1.—3*b*, °Judah Halevi 14.—4*a*, David b. Joseph 2.—4*b*, An. 19.—5*b*, S. 91.—6*a*, S. 64.—7*a*, S. 29.—7*b*, S. 131.—8*a*, S. 136 (end is missing).—9*a*, S. 108 (beginning is missing).—9*b*, Saadya 2.

והולאי נשודד : *Ib.*, An. 54.—10*b*, S. 17.—11*a*, °Israel b. Moses 9.—*Ib.*, S. 2.—11*b*, Solomon b. Sa'īd.—*Ib.*, S. 45.—12*a*, Judah Halevi 21.—*Ib.*, Same 2.—12*b*, An. 12.—13*b*, Joseph b. Israel 1.⁷⁴—14*a*, David 2.—14*b*, Abraham b.

⁷³ This poem beginning with the words שבה שכינה אל ירושלים, in which Ezra and his grave are glorified, is found in the thirty-fifth chapter of the *Tahkemoni*.

⁷⁴ At the close of the preceding poem (An. 12) the writer placed the last thirteen distichs of this poem which, like its predecessor, begins with the words אלהים אשאלה. Those distichs bear the name of the poet: Joseph b.

David 2.—15*b*, S. 24.—*Ib.*, Joseph Ridha Mashta.—16*b*, Judah b. Sa'id 1.—17*a*, S. 18.—17*b*, S. 31.—18*a*, S. 178.—18*b*, S. 90.—19*b*, An. 203.—20*a*, Meir.—20*b*, S. 32.—21*a*, Judah b. Sa'id 2.—22*a*, S. 58.—22*b*, S. 57.—23*b*, S. 12.—*Ib.*, S. 175.—24*a*, David 12.—24*b*, S. 3.—25*a*, °Levi.—25*b*, Simon b. Sālim 1.—26*a*, new.—26*b*, S. 19.—27*a*, S. 35.—27*a*, S. 87.—28*b*, S. 43.—29*a*, An. 18.—29*b*, S. 21.—30*a*, Joseph ii.—30*b*, S. 4.—31*a*, David b. Saadya 6.—32*a*, David b. Saadya 6.—32*a*, Joseph 22.—33*b*, Moses b. Maimun 2.—34*a*, S. 13.—34*b*, S. 1.—35*a*, S. 82.—35*b*, Simon b. Sālim 4.—36*a*, new.—37*a*, new.—38*a*, S. 9.—38*b*, Simon b. Sālim 3.—39*b*, Joseph b. Israel 3.—40*a*, S. 158.—40*b*, An. 22.—41*a*, S. 98.—43*a*, S. 126.—43*b*, S. 102.—46*a*, S. 59.—47*a*, S. 127.—48*a*, S. 113.—48*b*, S. 72.—49*b*, S. 118.—51*a*, An. 116.—51*b*, S. 150.—53*a*, S. 85.—54*b*, Saadya b. Amram 1.—55*a*, An. 149.—56*b*, S. 173.—58*b*, S. 114.—59*b*, S. 44.—60*a*, S. 116.—60*b*, An. 110.—61*a*, An. 72.—*Ib.*, S. 106.—63*a*, S. 96.—63*b*, °Solomon Ibn Gabirol 9.—64*a*, Same 2.—*Ib.*, Same 1.—*Ib.*, S. 139.—65*a*, Abr. Ibn Ezra 5.—65*b*, S. 134.—66*b*, S. 53.—67*a*, S. 52.—67*b*, An. 188.—68*a*, S. 70.—69*b*, S. 77.—70*b*, S. 136.—71*a*, S. 179.—72*b*, An. 173.—73*a*, S. 88.—74*b*, Joseph b. Israel 20.—76*a*, S. 11.—77*a*, S. 181.—78*a*, Joseph 2.—79*b*, Joseph b. Saadya 2.—81*b*, S. 130.—83*a*, S. 105.—84*a*, S. 86.—85*b*, S. 62.—86*a*, S. 159.—87*a*, Joseph b. Israel 19.—88*b*, S. 103.—90*a*, S. 73.—91*a*, S. 125.—92*b*, S. 94.—93*b*, S. 79.—95*a*, S. 74.—96*a*, S. 117.—97*b*, Saadya b. Amram 2.—98*b*, An. 170.—99*b*, S. 112.—100*a*, S. 71.—101*a*, S.

Israel (שמו יוסף וישראל גבירי) ; the writer replaces יוסף with שלום). But the writer repeats the first of those strophes at the end of Joseph b. Israel, then breaks up in the middle of a verse, puts the repeated strophes in parentheses, and excuses himself with the words הדיואן אשר לפני הטעני להוסיף.

160.—102*b*, An. 177.—104*a*, S. 167.—105*a*, Joseph b. Israel 15.—106*b*, An. 183.—107*a*, An. 174.—108*a*, S. 168.—110*a*, S. 172.—111*b*, S. 61.—112*a*, S. 124.—113*a*, S. 121.—114*a*, An. 199.—115*a*, S. 182.—116*b*, new.—117*b*, S. 123.—118*a*, S. 56.—119*a*, Iwadh Ibn Alnuheibi.⁷⁵—121*a*, new.—122*b*, new.—124*a*, Joseph b. Israel 13.—125*b*, °Judah Halevi 9.⁷⁶—126*a*, David Halevi.—127*b*, S. 170.—129*a*, S. 75.

נפאח : 130*a*, °Solomon Ibn Gabirol 7.—*Ib.*, Jeshu'ah 1.—130*b*, °Judah Halevi 26.—131*a*, Same 22.—131*b*, Same 10.—*Ib.*, An. 107.—*Ib.*, °Judah Halevi 11.

חריות : 132*a*, new.—*Ib.*, An. 126.—132*b*, An. 66.—133*a*, אשירה 12 and 8.—133*a*, and 133*b*, אהוב 6, 8, 2, 11.—134*a*, אשירה 4.—*Ib.*, Judah 2.—135*a*, An. 181.—136*a*, new.—138*a*, new.—139*a*, new.—141*b*, Abraham 11.—142*b*, Zachariah b. Jepheth.—144*a*, Judah Halevi 13.

הלילות : 144*a*–147*b*, 29 והלליה compositions.

147*b*, נוסח השבע (Benedictions and texts).

153*a*–155*b*, List of contents (the end is missing) with the same epigraph as in N².

G

Contents of MS. N⁸

1*a*, S. 98.—3*b*, Joseph 17.—6*a*, new.—10*a*, new.—12*a*, S. 87.—14*b*, new.—16*b*, Solomon b. Shālīm 2.—18*b*, new.—19*b*, new.—22*b*, new.—25*b*, אשירה 14.—26*a*, אהוב 6.—26*b*, new.—30*b*, new.—37*b*, new.—38*b*, Solomon 3.—40*b* and 41*a*, Fragments.—42*b*, new.—45*a*, new.—47*b* to 49*b*, Iwadh Ibn Alnuheibi (the close is missing).

⁷⁵ With an addition at the end.

⁷⁶ Here the epigraph names Abr. Ibn Ezra as author.

H

Contents of MS. N¹

1a, Close of an Arabic poem.—2a, new.—2b, new.—3a, new.—4a, An. 157.⁷⁷—5a, An. 188.—5b, An. 167.—6b, An. 187.—7b, Imrān Ibn Abulfath.—8b, An. 200.—9b, An. 119.—11a, David 7.—1b., °Judah Halevi 15.—11b, °Abr. Ibn Ezra 15.—12a, new.—12b, An. 106.—13a, David b. Gad 2.—14a, Suleiman b. Balmak.—16a, new.—16b, new.—17b, new.—18a, new. 18b, Meir.—19a, new.—20a, An. 159.—21b, new.—23b, An. 186.—25a, new.—26b, An. 176.—29a, °Abraham Ibn Ezra 18.—30b, An. 136.—32b, An. 128.—33a, new.—34b, An. 169.—36a, new.—38b, An. 180. 41b, An. 196.—42b, new.—44b, new.—45b, An. 190.—47b, new.—49a, David 17.—50a, S. 139.—51b, Solomon b. Moses.—52b, Solomon 3.—54a, Joseph b. Saadya 6.—58a, S. 149.⁷⁸—62b, An. 179.—64b, An. 116.—66a, new.—68b, S. 171.—72a, Joseph b. Israel 21.—76a, Solomon b. Sa'id.—76b, An. 33.—77a, An. 11.—77b, An. 46.—78b, new.—79b, new.—80a, An. 60.—81a, °Abr. Ibn Ezra 9.—81b, new.—83a, An. 35.—83b, An. 13.—84b, new.—85a, David 4.—85b, Hasan Ibn Kantal.—86a, Saadya Ṭawil.—87a, An. 68.—87b, °Abr. Ibn Ezra 28.—88b, new.—89a, Joseph 3.—90a, new.—91a, Solomon Ibn Gabirol 2.—91b, Eliezer 1.—92a, Solomon Ibn Gabirol 9.—92b, new.—1b., S. 137.—94a, An. 195.—94b, Saadya b. Amram 2.—96b, והללויה 17.⁷⁹—97a, new.—97b, new.—99b, An. 127.—100a, שבע ברכות (Benedictions and texts).—105b, °Judah Halevi 10.—106a, new.—106a to 107a, אהוב 2, 6, 4, 1.—107b,

⁷⁷ With the epigraph קוצת אלמרש.

⁷⁸ Epigraph קציד מליח עלא מינרמת אלעוב ואלמוזוג.

⁷⁹ First, introduced by והללויה, is a felicitation to the bridegroom (from Ps. 128, 6 and 3; Ps. 41); then follows the same from Cant. 3, 11.

אשרה 8.—*Ib.*, new.—108*a*, °Judah Halevi 22.—109*a*, °Solomon Ibn Gabirol 3.—*Ib.*, Same 7.—109*b*, °Abr. Ibn Ezra 25.—110*a*, David 13.—110*b*, An. 99.—111*a*, David 9.—111*b*, Saadya 6.—112*a*, Isaac.—112*b*, °Manzūr.—113*a*, Judah Halevi 23.—114*a*, Saadya 3.—114*b*, new.—115*b*, Abraham 5.—116*a*—118*b*, Benedictions and texts for the table prayer.—118*b*, An. 115.—120*a*, °Abr. Ibn Ezra 27.—120*b*, °Eliakim 1.—121*a*, new.—*Ib.*, Joseph 8.—121*b*, An. 37.—122*a*, Saadya 4.—122*b*, new.—123*a*, Elijah.—123*b*, Benedictions and texts for סדר פריין הבן.—124*b*, S. 64.—125*a*, S. 91.—126*b*, David b. Joseph 2.—127*b*, An. 19.—129*b*, Joseph b. Israel 12.—131*b*, Samuel 1.—132*b*, An. 29.—133*a*, S. 118.—135*b*, S. 112.—137*a*, S. 135.—139*a*, S. 53.—139*b*, S. 52.—141*a*, S. 125.—143*a*, Yahya 1.—143*b*, °Solomon Ibn Gabirol 2.—144*a*, An. 54.—145*a*, An. 66.—145*b*, Solomon Ibn Gabirol 1.—146*a*, An. 76.—146*b*, °Abr. Ibn Ezra 20.—147*a*, S. 45.—147*b*, Ashya.—148*a*, Simon b. Sālim 1.—149*a*, new.—150*a*, S. 158.—151*a*, S. 178.—152*a*, An. 203.—152*b*, S. 86.—155*a*, S. 94.—157*a*, Solomon b. Joseph.—159*b*, S. 73.—161*a*, S. 70.—162*b*, S. 160.—165*a*, S. 105 (with the close of the manuscript the close of the poem is also missing).

I

The Poems published by Yellin in the *Hashiloah*, vol. II.

p. 150-161

Page 150, Ḥasdai.—151, An. 6.—152, Joseph 10.—*Ib.*, Joseph b. Solomon.—154, An 21.—*Ib.*, Joseph b. Moses 1.—155, S. 21.—156, Joseph 1.—*Ib.*, Sa'īd 8.—*Ib.*, Same 8*b*.—157, new.—*Ib.*, An. 92.—*Ib.*, Sa'īd 6.—*Ib.*, °Judah Halevi

11.—158, An. 57.—*Ib.*, An 22.—*Ib.*, An 86 (from Alḥarizi).⁸⁰—*Ib.*, An. 61.—159, °Israel b. Moses 3.—*Ib.*, An. 66.—*Ib.*, new.—160, Joseph b. Israel 4.—161, Same 2.—*Ib.*, Same 9.

⁸⁰ See D. Kahana's remark in השלח, II, 384.